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FASCIST CULTURE CREATES FASCIST GOVERNMENTS!

BAN WAGNER'S NAZI OPERAS!

"The Jewish race is the born enemy of pure humanity and everything noble in it; . . . perhaps I am the last German who knew how to stand up, as an art-loving man, against Judaism."

--Richard Wagner
(Letter to Ludwig II, King of Bavaria)

There are some who say that Wagner's music is evil because people like Hitler listened to his operas. This is not true. Wagner's music is evil because it created, in large part, the counterculture which produced Hitler. Of this lawful development, Hitler once said that to understand the Nazi Party you must first understand Wagner. To understand Wagner is to know that Wagner is the music of the oligarchs.

It was 106 years ago in the ancient Bavarian forest on the outskirts of the German village of Bayreuth, that the first complete cycle of Richard Wagner's Der Ring des Nibelungen was performed. It was a most regal affair. This was to be the unveiling of mankind's greatest artistic achievement, a four-day epic opera concerning the mythical birth and destiny of Man, depicting his various struggles amidst a phantasmagoria of dragons, dwarfs and gods. Who was to attend this festival heralding the "New Age" in Wagner's "democratic theater"?

The premier day of Das Rheingold found the Bayreuth theater stuffed to the rafters with every imaginable representative of the European oligarchy. There was not one republican to be found in the lot. Where were Germany's great scientists, military generals and statesmen who had built that nation? Where was Verdi? Where was Brahms?

Wagner, who was bought and paid for by the homosexual "Mad King" Ludwig II, of the Wittelsbach family of the Kingdom of Bavaria, played a leading role as a battering ram against the influence of classical European neo-Platonic culture. Aside from the more obvious pompousity of the Ring operas, the key oligarchical trait woven throughout is the ideology of racism. The royal families of the oligarchy are, by their very definition, racist. Rather than locating the essence of humanity in the divine creative potential of the mind, they are true believers of the Hitlerian maxim: "In the blood alone resides the strength as well as the weakness of man."

Wagner and Hitler

Many pages could be filled accounting the close relationship between Wagner's music and the Nazis. Such stories would include Hitler's long intimate friendship with Richard Wagner's daughter-in-law, Winifred Wagner, the desperate effort of Hermann Goering to secure national revenue through the deployment of slave laborers to sift the shores of the Rhine River in search of the Rhinemaiden's gold, and Hitler's envisioning himself a modern Wotan, who reveled in five performances of Parsifal and two complete Ring cycles at Bayreuth in 1939, just before he plunged the world into the inferno of World War II with the invasion of Poland.

Less than 40 years after the Master Racist played his last beloved Wagner aria in his bunker, the cult of Wagner is being revamped to infest the nation that led the fight against Nazi ideology. This must not be tolerated. We must not let fascist culture again lead the way for fascist governments. Boycott Wagner's Nazi operas!

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